

HAIR-WORK AS A HIGHLY REMUNERATIVE EMPLOYMENT FOR GIRLS, AND ITS APPLICATION TO VARIOUS OTHER KINDS OF FANCY-WORK.

By A. P. P.

AMONG the numberless kinds of unskilled but remunerative fancy-work adopted by ladies of late years for which no previous training is required, it is surprising that the making of switches, coils, frizettes, wigs, etc., which has been brought to such perfection by girl- and women-workers in Paris, should have been overlooked as a home occupation.

It is generally supposed that hair-work is difficult to learn, and requires a long apprenticeship, and that the trade secrets are carefully guarded. Of course, every trade has its

the other, on which the thread or silk for weaving the hair is wound.

A hairdresser's wooden block must also be provided. Upon this, wigs, as well as portions for thin partings or crowns, are worked. A small hackle, which resembles a hair-brush, having wire teeth in the place of bristles, will also be needed for combing the hair after the manner of hackling flax.

To Prepare Combing for Hair-Work.—The best switches and coils are, of course, made from cut hair, that can be bought by the

and so gradually smoothed and kept in order, and in a very short time all the remaining entanglements will be undone by this dexterous though rather rough mode of combing. The hair is then hung on a nail in the wall and combed and brushed in the usual way.

All the hair that is combed out in this process must be made into wisps again, and combed and hackled as before. Human hair is much stronger than might be supposed, and will bear an amount of stress that few people would think possible.

To sort the hair into different lengths is an easy matter. One of the wisps is placed between two brushes, or the hackle and a brush (see Fig. 2), the string round the middle being somewhat loosened to allow of the hair being drawn out easily by the hand.

The longest hairs are, of course, drawn out first, and must be all tied up together near the end. The next longest are then taken and so on, until the shortest are reached, and soon the unsightly mass of combings will all have disappeared, to be replaced by several well-combed tresses of hair of different lengths. The ends that are to serve as roots, however, are still uneven, although, of course, with each sorting, the worker has tried to make them as even as possible. This is quickly done. Small locks of hair, lightly tied in the middle, are again placed between the brushes, the most even ends hanging towards the worker, who draws them out a few at a time with her left hand, and arranges them quite evenly with her right.

And now the most tiresome part of the work is over, what follows, weaving the hair into weft for switches, or attaching it to net for partings, etc., is as easy as any ordinary lady's fancy-work.

Washing the Hair.—The hair must, of course, be washed before being worked, and great care is needed not to entangle it again. A piece of string with a loop attached is firmly tied round the entire "head of hair," as it is technically called, the different lengths, however, being separately tied as before. When only a slight washing with soap and hot water is required, the whole mass of hair is made into a loose plait firmly tied at the end. After being washed it is well rinsed in cold water and hung up by the loop to dry for twenty-four hours. It can then be unplaited and carefully combed, when it will be quite ready for use.



FIG. 2.

Weaving the Hair into Weft for Coils and Switches.—We have now reached the most interesting part of the work, when the hair is woven into "wefts," as they are technically called, to be made up afterwards into switches, knots or coils, or for various other purposes.

It is interesting to note that the same system by which the hair is attached to the different foundations, can be applied to a variety of other purposes, where strength and great durability are required, using wool or silk in the place of hair, and canvas, cloth or silk for the foundation.

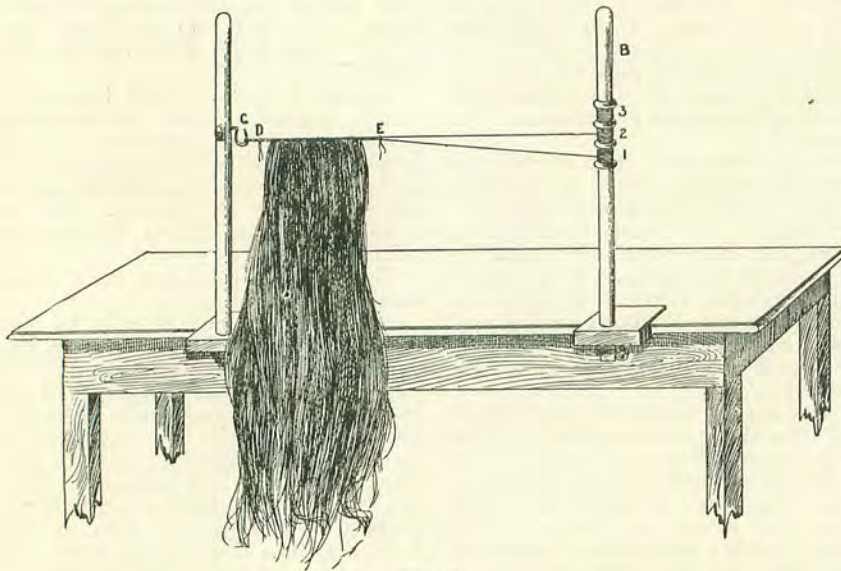


FIG. 1.

secrets, but, as in the present case, the less there is to conceal the greater the mystery that is maintained.

There are, in fact, only two fundamental things to learn in the whole art, as will be seen by a glance at the accompanying illustrations, and each so simple that it can be acquired by the youngest worker in a few moments. They are "weaving the weft," *i.e.*, firmly attaching small tresses of hair to two or more threads by a movement like weaving, the weft to be made up afterwards into coils and plaits; and secondly, "knotting," by which small strands of hair are securely fastened to suitable foundations for frizettes, partings, wigs, and numerous other devices to suit the fashionable style of hair-dressing. After a very little practice it will be found as easy to copy any model or device as to do any kind of fancy-work.

The implements required are so simple that they can be obtained from any village carpenter. First, two wooden vices to be screwed to the edge of a common table (see Fig. 1). Each vice has a hole in the upper part into which two wooden pins about eighteen inches long are inserted in an upright position. That marked A has a hole bored through it about seven inches from the upper end. Through this hole is passed the stem of a steel hook, the end of which is afterwards secured by having a nut screwed on, so that it can be turned freely in its place when required for making up the switches without coming out.

On pin B three ridges are cut, resembling three sewing-cotton reels placed one above

ounce, of any length or colour, in which case the work is as easy to do as any other kind of fancy-work. As, however, preparing the combings is a very necessary branch of the work we will begin by describing how it is done.

The whole mass of hair is first lightly carded or separated with the fingers and heaped up on a table. Next take a large handful, and holding it rather firmly with the right hand, draw the mass repeatedly through the left, until a length or wisp of hair, quite irregular as to the length of its ends, it is true, has been formed. Now tie the wisp of hair rather firmly in the middle, and draw first one half and then the other gently through the hand, when all the loose hairs will be removed. It will now resemble a wisp of hay taken up at random, but the hackle will soon bring it all to order.

When all the combings have been arranged in this way, the short hairs that remain must be carefully gathered up, for in hair-work the smallest scrap of hair is of value.

Each wisp of hair is firmly held by the middle where it is tied, and lightly combed with a large comb. A little gentle carding with the fingers will also do wonders towards getting rid of the first entanglements, after which the hackle, placed back downwards on the table, must be used.

A wisp of hair, held in the middle as before, is lashed over the teeth of the hackle, first one half and then the other as a child might use a whip. After each stroke the hair is drawn gently through the left hand,

Very handsome rugs or carriage wraps, boas or muffs, children's Tam-o'-Shanter hats, or trimmings for children's or ladies' dresses, can be manufactured at a very trifling cost, as will be explained further on. The shortest ends of wool or silk, or frayed-out materials can be used by busy little fingers during the twilight hours.

To start the work, the two vices, already described, must be screwed to a table about twenty-five inches apart (see illustration). Then wind a skein of strong black thread upon each of the lower spools of the pin B, which will then be inserted into its place in the hole of the vice. Next put pin A in its place and fasten the two ends of the thread to the hook C. Pin B must then be twisted round in the socket that the strings may be as tight as possible without breaking. A piece of string is then tied round the two threads to keep them close together as at D. This is done to keep the work firm and tight.

It is usual to begin by learning to crimp the hair, the crimp so made being used to weave wefts for coils, to make frizettes, or for numberless other purposes.

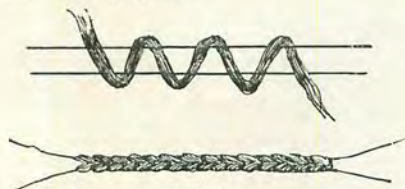


FIG. 3.

Weaving the Crimp.—A glance at Fig. 3 will show that to work a crimp the hair is simply woven over and under the lower and upper lines of thread until the whole length has been used up, when a fresh tress must be taken and the crimp continued. Using silk or wool the process can be learned in five minutes.

As all the success of the work depends upon the way it is begun, the hair-weaver commences thus:—Taking the tress with her right hand, about two inches from the roots, she passes it between the two lines and behind the upper one, at a short distance from where they are fastened with the string. The roots of the hair and the lines of thread are then firmly held with the thumb and finger of the left hand, the weaving being done with the right. To keep the work as tight as possible, the first finger only is used to draw the hair between the lines. As the work proceeds, the weaving must be crowded closely together by slipping it down the lines to the beginning where the string is tied. Human hair, being very elastic, will bear a great amount of stress, and after two or three turns, it becomes securely fixed and no longer needs to be held with the left hand.

As the work progresses the spool B must be twisted to let out a fresh supply of thread, winding the finished crimp at the same time on pin A by turning it in its socket. When leaving off work a string must be tied round the threads where the weaving ceases to prevent the work from becoming slack.

It should here be noted that, for all kinds of hair-work, the only method of keeping the hair conveniently ready to hand is by placing a moderate-sized tress, loosely tied in the middle, between two brushes not too tightly pressed together, leaving the ends hanging down, as at Fig. 2, when the number of hairs required can be easily drawn out. For crimp, a tress of from fifteen to twenty hairs is usually drawn out.

When several yards of the crimp weft are finished, the threads are cut and the ends firmly secured. It is then wound into a hank and steeped in boiling water for a few hours and then hung up to dry. When perfectly

dry, the ends of the string are cut, and the lengths of hair drawn off, the wefts unravelling without difficulty. The whole mass of hair is tied again near the roots as before, and a head of beautifully crimped hair has been obtained. To keep it in order a string should be tied round it about half-way down.

Sometimes it is not desired to crimp the whole length of the hair. In that case only two or three inches are done, and the long ends are left hanging down, when a fresh *tête* of hair (the technical name for each small tress used in weaving) is taken and the weaving is continued. This gives a natural wavy appearance to the hair, which it also economises when used for making switches, giving them at the same time a bushy consistency.

For fancy-work this weft worked with wool and filoselle, or silk makes a charming crimp to be used for muffs, boas, or trimmings for infants' dresses as will be explained when giving directions for knotting.

Our next description will show how weft (2) for fashionable coils and switches is woven, and how they are made up (Fig. 4).

Weft for Switches.—We have now come to the second kind of weaving, by which the hair is so securely fastened to the thread that it can be brushed and combed without the possibility of coming out. This weft is done either with crimped hair or with straight, using combs or cut hair. For a handsome switch, cut hair is of course preferable.

Wind several yards of thread on the two lower spools of pin B, and fasten them to hook C as before, not forgetting to tie them round with a piece of string at about an inch from the hook. This is always necessary to keep the work firm. Now place a good-sized tress of hair, tied lightly a few inches from the roots, between the brushes, the root ends hanging out towards the worker; then, drawing out a *tête* of from four to ten hairs, begin weaving as follows:—

Draw a *tête* of hair from the brush, and holding it about an inch and a half from the

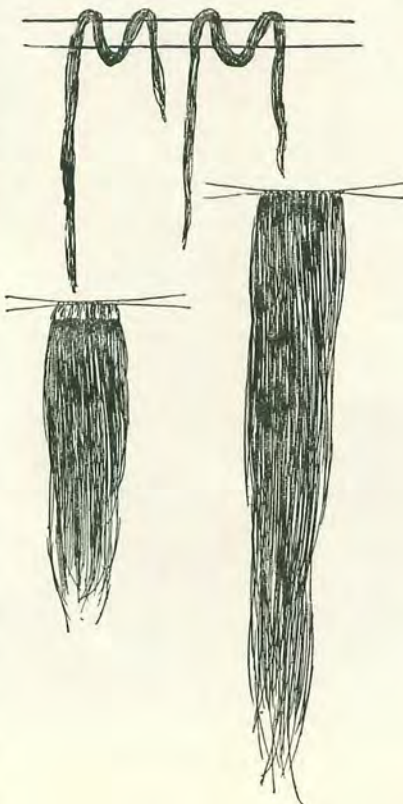


FIG. 4.

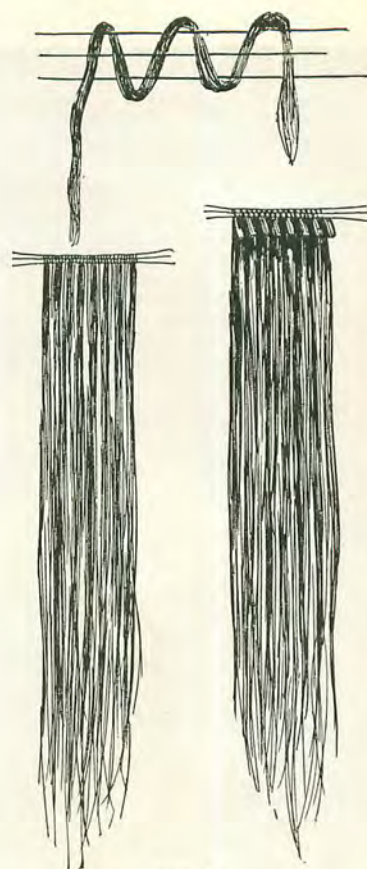


FIG. 5.

roots with the left hand, pass it behind the lower and under the upper line, holding the tress and the lines firmly with the thumb and finger. Then, passing the first finger of the right hand deftly between it and the lower one, draw the roots over and behind the top line and then between it and the lower one, then over and behind the lower line upwards between the two lines again, and over the top thread once more downwards, bringing the roots out towards the worker between the two lines to finish.

It will be seen that all the roots hang down on the side of the work next the worker, the other side being beautifully smooth and even. These short hairs on the wrong side give a very natural appearance of thickness to the work that could not be otherwise obtained.

While weaving, the strings between the two pins must be kept as tight as possible, each *tête* of hair being pulled very tight, that it may be firmly attached, and all kept close together by being slipped down the line to D. The importance of passing the first finger only between the lines is easy to understand, as by this means they are kept as close together as possible, and the work is firm and even. It is amazing to see how nimbly the youngest worker will do this after practising a short time.

As the weaving progresses it presents the appearance of a firmly woven, very deep fringe, and to test its strength, if any of the hairs are pulled, it will be found impossible to draw them out.

As fresh thread is needed, spool B must be unwound, and the pin A being turned at the same time the woven weft is wound round it, giving it the appearance of a distaff of flax. Careful workers generally pass a comb through the hair as soon as about six inches of the weft are woven, when a loose plait is made and tied at the end, to prevent entanglement.

(To be concluded.)

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PART II.

HALF a yard of this weft can easily be made in half an hour, and the numberless uses to which it can be applied will be at once apparent. From the proved solidity of this weft, the switches made from it can be dressed in a variety of ways as easily as a natural head

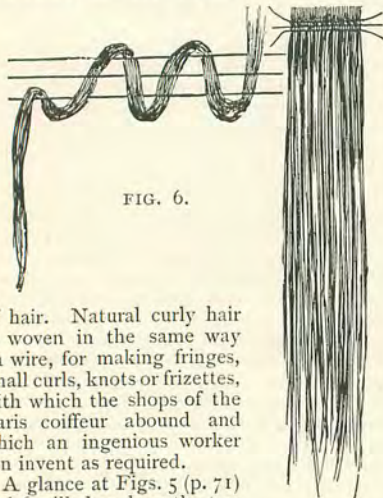


FIG. 6.

of hair. Natural curly hair is woven in the same way on wire, for making fringes, small curls, knots or frizettes, with which the shops of the Paris coiffeur abound and which an ingenious worker can invent as required.

A glance at Figs. 5 (p. 71) and 6 will show how the two remaining wefts used in hair-work, known as "wig weft" and "weft for tambouring," are worked. For both of these three lines composed of good silk tailor's twist are required. They are fastened to the spools as before described. As will be seen, the *tête* of hair for wig weft is woven six times over and under the lines, passing over and under the two lower ones together. In this weft, also, the roots hang downwards on the wrong side, the short hairs, as in the previous example, adding to the natural effect.

The weft for tambouring is slightly different. As will be seen, the hair is first twisted over and round the first line, and then over one and under one of the three lines, while for the four remaining turns it is passed over and under the two lower lines at the same time. In this weft the roots stand upright.

All these wefts require to be woven very tightly and evenly, the headings to be pressed with a warm flat iron.

For fancy-work of various kinds these wefts, woven with any short ends of silk or wool, or frayed-out silk, are extremely effective, and useful for a variety of purposes.

To Make a Switch or Tail with Long or Short Hair.—This is a very easy matter, as will be proved after a few moments' trial or by examining a ready-made switch, when it will be seen that a weft of hair, woven as just described, has been closely twisted, corkscrew fashion, round and round a fine strong string or cord that forms the stem of the switch. With long hair half a yard of weaving is enough to make a very good switch.

The ends of the weft must be securely fastened off with a needle and thread, and the heading pressed with a moderately warm iron to make it lie perfectly smooth. A loop is made at the end of the cord to go over the movable hook of spool A, which is now used for making the switch (see Fig. 7).

One of the ends of the weft is firmly sewn to the cord close to the loop, taking care that the right side of the fringe of hair is outwards;

then, holding the cord firmly in a downward direction, it is turned rapidly and dexterously with the right hand from left to right, and by the same movement the head of the fringe of hair is twisted firmly round the cord. The stem of the hook being movable in its socket, the cord itself of course remains untwisted.

A certain amount of practice is needed to do this firmly and evenly, but this is soon acquired by the youngest workers. A similar result can be obtained by the amateur by simply twisting the weft of hair round the tightened cord. The right way, however, is the best and the easiest when once acquired.

When finished, the stem of the switch is completely hidden by the hair that hangs quite evenly all round, and can be brushed and combed with perfect safety. When long hair is used the stem is made as short as possible, that the hair may be freely curled, plaited, or rolled into a fashionable knot as desired. When short hair has been used the stem of the "tail," as such switches are called, must extend almost to the end. Three such tails are needed to make a plait, but when brushed and combed they, too, present a very smooth and even appearance.

Hair woven into wefts as here described can be applied to an infinite variety of purposes that would present themselves to the worker's ingenuity, while the work is so strong that coils or switches can be easily altered and arranged to suit a change of fashion. It is, in fact, as easy to unmake a switch to copy some other style of coiffure as to untrim a hat or bonnet.

A very useful and simple way of using this weft may be mentioned, as it is quickly arranged and no skill required. Weave from twelve to fourteen inches of weft, with long cut hair if possible. Fasten the ends securely and press the head as before with a warm iron. The weft is then folded over backwards

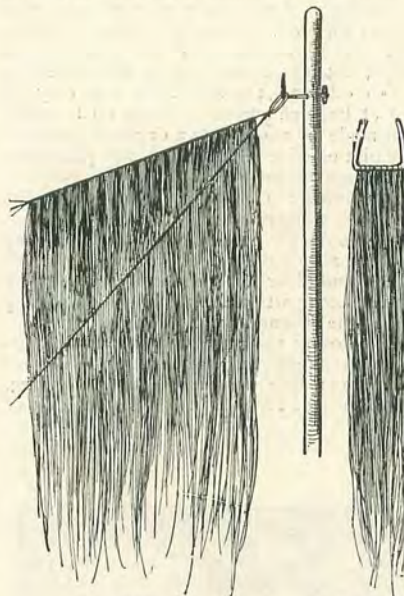


FIG. 7.

FIG. 8.

and forwards to make a heading about two inches wide (see Fig. 8). The folded head of the weft must next be neatly and securely sewn together, passing the needle through and through, and using silk the same colour

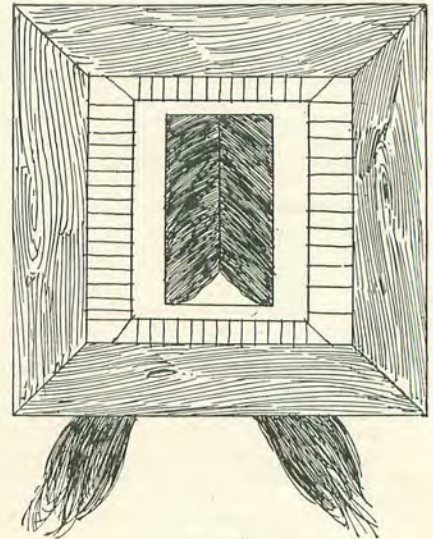


FIG. 9.

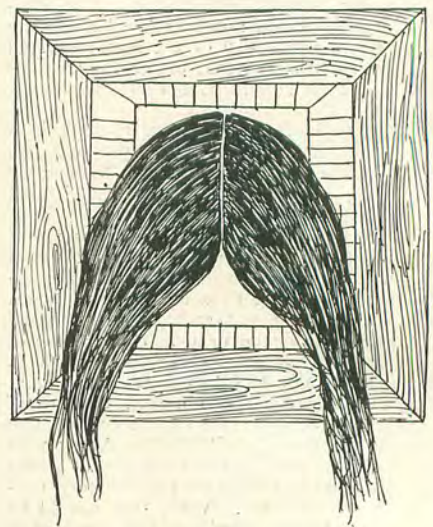


FIG. 9.

as the hair. The fold is again pressed with a warm iron, and finally two loops of fine silk cord are fastened at each end, into which hairpins or a small comb can be inserted. Such a tress is found extremely useful when the hair has become temporarily thin, and can be made in a variety of ways.

Knotting and Tambouring.—These are two of the methods by which the hair is so securely fixed to artificial scalps that it can bear brushing and dressing without any risk. For the crowns and partings, the knotting is done on a special kind of a net, made of human hair, which though very strong is almost invisible. The foundation for the other parts is a sort of gauze, also specially prepared that will bear a considerable amount of stress. For knotting, a hair-dresser's block is required.

Tambouring is generally worked upon a silk foundation that has been previously very firmly sewn into an iron frame, in form like those used for embroidery (see Fig. 9).

For both kinds of work a small hook, made

by turning the point of an ordinary sewing needle, previously heated in the flame of a lamp, is employed. These hooks are very easy to make; for fancy-work, however, an ordinary steel crochet hook is used.

To make the hook for hair-work, the head of a No. 8 or 10 needle is inserted into a piece of wood to serve as a handle; the point is then heated red hot, when it is quickly and carefully turned into a hook by means of a pair of pincers. The process is so simple that the youngest apprentice soon learns to turn the point of her own needles. Such hooks, however, already for use, can be bought with the other requisites at the special places of business. The needle point when turned is of this shape:—



FIG. 10.

Before attempting to knot with hair, upon gauze or net, it is better to learn the stitch by working a round mat, or the crown of a child's cap in wool on canvas, the directions for making the crown of a wig being suitable for either.

To make the crown of a wig in knotting.—The accompanying design of eight sections (Fig. 11) must be distinctly drawn in ink on a piece of white paper, the size required, which is then fastened with a touch of paste to the crown of the block. Over this pattern, the net or gauze to be knotted is placed, and securely fastened round the edge with small nails that can be easily withdrawn when the knotting is finished. This is essential, as the work would not otherwise be even or regular. Great attention must be paid to the middle line; as it is a continuation of the parting, it must be kept scrupulously straight. In working the crown begin at the outside circle, working towards the centre. Pass the hook under one of the threads of the net or canvas, always pointing it from the worker towards the centre; this is necessary to make the hair hang naturally; then, taking a tress of three or four hairs in the left hand, draw a short loop of it near the roots with the hook through the foundation of net or canvas, then draw the entire length of the hair through the loop, pulling the ends very tight, and the knot will be so firmly fastened that the hair cannot be drawn out.

Successive rounds are done until the centre is reached, and as the work progresses, the hair should be combed and lightly plaited to prevent entanglement.

While knotting, the hair-worker puts a lock of hair over the four fingers of her left hand, holding it firmly with the thumb: she then cleverly hooks out a tress of as many hairs as

the work requires, which she knots in the way just described. With real hair-net more than four hairs cannot be worked at a time with safety.

For the front parting, the centre line is also drawn on paper, which is pasted on to the block, and the net nailed over it as was done for the crown. The work is begun at the forehead, the hook for each side pointing to the centre line to give the right direction to the hair. A single hair is knotted into the first two stitches, then two hairs for a few knots, and then three or four to give a natural appearance of thickness as the work progresses.

Space will not allow any further description of the work, but anyone who has learned to prepare the hair, to weave the different kinds of weft, and to knot, from the directions here

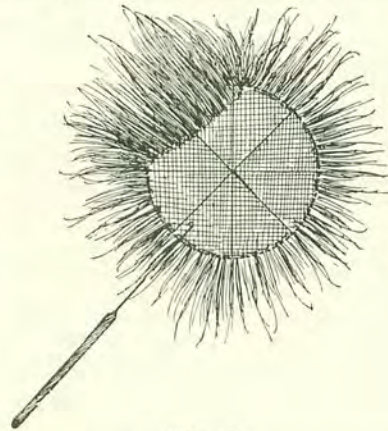


FIG. 11.

given, could easily copy any hair-work she might desire.

Any fancy article, such as the front of a gentleman's waistcoat, or a carriage foot-warmer, can be worked on an ordinary drawing-board, the pattern drawn in ink being pasted under the canvas, or the canvas itself can have the design traced upon it. The wool and silk are afterwards cut to make the velvety pile the thickness desired.

Almost any design for rugs, etc., can be copied, the colours being matched with each stitch, as in ordinary wool-work. In some cases the designs are worked alternately on both sides: in this way a warm and very handsome reversible carriage rug can be made, especially when a good cloth foundation has been chosen. A bold design of a Scotch thistle and leaves for the centre, with trailing leaves and blossoms for the border of a sofa rug is also very effective. The knots must always

be drawn very tight, and the pile evenly and closely cut when the work is finished.

Tambouring.—A very few words will describe how the wefts already prepared for tambouring are employed, and the amateur is advised to make a first attempt in wool.

The foundation, whether for hair-work or for some fancy article, must be firmly sewn into a frame (see illustration). For hair-work, a white silk foundation is used, which is coloured to a natural flesh tint, with a preparation of gelatine and cochineal, that is poured hot over the stretched silk, and then carefully dried before the fire.

The exact shape of the piece of work required is then marked upon the silk, after which a row of the weft is basted on the wrong side of the silk, carefully following the line of the pattern, and beginning at the bottom of the work, as was done when knotting the crown, that the hair may not become entangled. The hook is then passed through the silk and a tress of hair drawn through the right side; and so on until the first row is finished. Another row of weft must then be basted even with the first, continuing the work until the right side of the silk has been covered with the thickness of hair desired and all the hair has been drawn through. No firmer way of attaching the hair could have been devised, it being absolutely impossible for the work to become undone, and as not a stitch is visible, the effect is most natural, though from the fineness of the silk employed a certain amount of patience and skill is required to do the work evenly at first.

With a weft woven with crimped silk and wool, tambour work, like knotting, is suitable for a great variety of purposes, such as muffins and boas for children, trimmings for dresses, besides many others. For the latter purpose indeed, it is peculiarly suitable from its extreme durability. The stylish effect of a dress of heliotrope cloth trimmed with a band of short-piled tambour-work in wool and silk of the same colour, with cape and muff to watch, was very striking.

For these purposes the work is very easy, as from the nature of the foundation a good sized steel crochet hook can be used.

"Wig Weft," the last to describe, is simply sewn to the right side of the foundation. It is principally used for the inferior parts of hair-work. Very durable rugs or mats, however, are made with this weft when woven with the shortest ends of crimped or plain wool of any description.

The making of these wefts, with wool or frayed-out materials on a stout string foundation, is a favourite occupation for children, girls or boys, on a wet day.

(To be concluded.)

LIFE'S TRIVIAL ROUND.

By ROSA NOUCHETTE CAREY, Author of "Nellie's Memories," "Mollie's Prince," etc.

CHAPTER IX.

MR. CAMPBELL PUTS HIS FOOT DOWN.

"This is the greatest happiness—to subdue the selfish thought of 'I.'"—*Eastern saying.*

I WAS not the least surprised to find that Mr. Campbell was unable to leave his room for the next three days: he was far too weak and prostrate to be fit for any exertion. Mr. Mostyn had insisted on his seeing our family physician, Dr. Roberts, but he only corroborated Dr. Stewart's opinion and approved of his

prescription. "Your kitchen physic will do him more good than all my drugs, Berrie," he said, as I followed him downstairs. "As soon as he is a bit better let him have a couch on the terrace where it is shady, and then he will get plenty of fresh air. He will find sufficient amusement in watching the young people play tennis. Dear, dear, Solomon was in the right of it when he said much study was a weariness to the flesh. How silly men are to try and burn their candles at both ends," and then he bustled off, for he was always in

a hurry. But for common-sense and shrewdness, it would be hard to beat Dr. Roberts; and from Mr. Mostyn downwards we all pinned our faith to him.

It was impossible to keep Miss Faith entirely out of the west room, but to Owen's relief he found that her visits gave Mr. Campbell pleasure, and certainly in a sick-room Miss Faith was at her best. I think the real reason was that she was always so sorry for the poor invalid that she forgot herself.

I am convinced that most of our failures and mistakes come from our own

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PART III.

The Artistic Aspect of the Work.—In this rapid sketch only the bare technicalities of the work have been described. The most interesting part, however, in which all the artistic powers of the worker are called into play is what may be termed the "portrait-painting" of the art. It is not enough merely to produce a wig to conceal the loss of hair; the peculiarities of each person's natural hair must also be reproduced, and to accomplish this successfully requires a greater degree of observation and discrimination than might at first be supposed, and this renders the work peculiarly suitable to ladies possessing artistic taste which they wish to turn to profitable account.

A portrait-painter by closely observing his sitter and reproducing some insignificant characteristic will often contrive to catch the most striking resemblance, and certainly no part of the personal appearance is more striking than the growth, colour, and usual way of arranging the hair. Any little trick in the fall of a rebellious curl that never could be coaxed to lie straight, can be easily imitated by the hair-worker, simply by the direction given to the hook when knotting, the artist-worker copying the natural pose of the hair from a photo or portrait. For such works of art the most extravagant prices are paid in Paris.

The most scrupulous exactitude is also needed in matching any shade or tint required for a knot or other supplement to the hair. Few people, perhaps, except artists, have ever studied the variety of tints and colours to be found in human hair, for although to the casual observer it is simply flaxen, golden, auburn, brown or black, in each of these the variety of shade and tint is so great that long practice is required to distinguish them readily.

Some of these shades are very rare, and yet they must be procured at all costs, for no dye ever invented can take the place of natural colour. It would be impossible, for example, to imitate the peculiar tint of "Sweet Katie's" hair, "in gloss and hue the chestnuts, when the shell divides and shows the fruit within." The "lint-locks" of the Scottish lassie, or of the "yellow-haired" laddie, are quite different from the flaxen hair seen in the South. It was the golden hair, as well as the soft, blue eyes of the Saxon children, that made the good bishop say "Not Angles, but angels."

Though these pure tints cannot be artificially obtained, skilful hair-workers can sometimes obtain the other tones they require by mixing hair of a lighter or darker tint together, an operation, however, that requires the greatest nicety and care to be successfully accomplished. The various shades of brown hair, light or dark, golden or ruddy, are exceedingly perplexing either to match or to manipulate, and yet they all exist in what is commonly known as "brown hair."

Black, too, is as varied in tone, if not more so, than brown, of which it is sometimes the deepest shade, while at others it is of a hue so intense that, like that of the Lady of the Lake, it "to shame might bring the plumage of the raven's wing."

White hair, and especially when of a good length, is perhaps the most expensive. Very beautiful and artistic coiffures are made in Paris of white hair, for French ladies whose hair has become white when quite young or middle-aged prefer wearing artificial hair of that colour, when necessary, to adopting any other tint that would be detected.

Natural white hair when long and abundant is very difficult to get, and bleached imitations are absolutely worthless; but what sad stories those natural white hairs could tell of the days before they became a marketable commodity! Hair suddenly turned white from fright or grief, as in the case of poor Queen Marie Antoinette, frequently happens, though more often white hairs are the result of long years of pain and suffering.

"It turned not white in a single night,
As men's have done from sudden fright,"

the poor prisoner related, only, as time generally does its work very effectually, "scanty white locks" are more general than the "tresses grey" of the old harper.

The different shades of grey hair used in trade, whether short or long, are generally natural, though they can to some extent be formed artificially by adding white to hair of other colours, and when only a "sprinkling" of grey hairs is required the skill of the true artist is displayed. We are living in an artistic, not to say realistic, age, and when truth demands it a few "silver threads among the golden" instead of marring the effect only add to the reality.

Most of the long hair sold in England is collected by Jewish merchants from the different

countries of Europe. The proper washing and preparing of these heads of hair to make them fit for use is naturally a very thorough undertaking. They are first washed, and then boiled all night in large cauldrons of water containing a strong solution of washing soda. They are then thoroughly washed again and rinsed in an abundance of cold water in which a small quantity of laundress's blue has been dissolved. They are then hung up to dry, and hackled in the way already described. Some of the hair when washed is found to be of a very superior quality little suspected in its original condition, but which, when finished, glistens in the sun like burnished gold, and one would no more hesitate to use the hair so prepared than silk or any other material for fancy-work.

Some of this foreign hair is so remarkable for its abundance that the idea of a yearly growth for the hair market is quite possible, as such a mass would be more of an encumbrance than otherwise—though it is doubtful if it often equals the weight of Absalom's, "who polled his two hundred shekels' weight of hair, after the king's weight, every year, because it was heavy upon him."

The great length of some of the rarer kinds imported reminds one of the

"wan sweet maiden, who shore away
Clean from her forehead all that wealth of
hair,
Which made a silken mat-work for her feet.
And out of this she plaited broad,
A strong sword-belt, and wove with silver
thread
And crimson, in the belt, a strange device."

One more example of the heroic sacrifice of long hair is remembered with pride by the Sicilians, whose City of Palermo was delivered from the Saracens, who were defeated by the arrows shot from bow-strings made by the patriotic women from their long hair when the bow-strings failed.

But while speaking of the abundance of the human hair, it would be consoling to those suffering from its loss to believe what Dromio declared, that "what a man is scant in hair," he hath gained in wit, or again, "that many a man has more hair than wit." It would be interesting to note how many of the world's great men have had, as Dromio further remarked, "to pay fine for a periwig, and recover the lost hair of another man."

VARIETIES.

WHAT IS A JUBILEE.

Speaking of the Queen's Jubilee in 1897, Canon Hammond tells a story of two old goodies who met, one of them in the course of conversation expressing a wish for enlightenment on this question.

"What is a Jewbilee, my decar?" said she.

"Why, 'tes like this," said the other. "If yiew and yiewr auld man 'ave been married fifty years, 'tes a Golden Weddin', but if the Lord 'ave took un, 'tes a Jewbilee."

KEEP THE PEACE.—If I vex another I only teach him to vex me again; injuries awaken a revengeful spirit, and even a fly can trouble our patience.

THE CYCLIST.

She grasped the bar, arranged her skirts,
With dainty little tucks and flirts;
Posed on the saddle, felt the tread
Of the pedal, and, "I'm off!" she said.
A whirl of wheels, a swerve and sway,
And from the road-bed where she lay
She realised in full degree
The climax of her prophecy.

EVER PRESENT.—The celebrated botanist, Linnaeus, always showed in his conversation, writings, and actions the greatest sense of God's omnipresence. He was indeed so strongly impressed with this idea that he wrote over the door of his library, "Live innocently: God is here."

TWO WAYS OF LOOKING AT IT.

Maggie: "Mamma, what is repartee?"

Mamma: "Repartee, my daughter, is a very clever answer when you say it to anybody, but a very rude answer when anybody says it to you."

TELLING UNPLEASANT TRUTHS.—People do not like to be told unpleasant facts. As the saying goes, "Truth sometimes is brutal;" but when an unpleasant truth must be told, to use a little tact in the telling of it will make the hurt less deep. Say and do pleasant things in this world whenever it is possible; but if disagreeable ones come to the surface, handle them as gently as you can, to spare the feelings of others.